

2.

25

p in iu — sti — ci — a Tu — a li — be — ra me!

y ter — num in iu — sti — ci — a Tu — a li — be — ra me in iu — sti — ci — a Tu —

p num, in iu — sti — ci — a Tu — a

p — ter — num in iu — sti — ci — a Tu — a li —

poco crescendo 30

f in iu — sti — ci — a Tu — a li — be — ra me li — be — ra me

mf — a li — be — ra me li — be — ra me in iu — sti — ci — a Tu — a li — be —

p — li — be — ra me in iu — sti — ci — a Tu — a li — be — ra in iu — sti — ci — a Tu —

— be — ra me, li — be — ra me, in iu — sti — ci — a Tu —

35 *p* 40

In — cli — na ad me au — rem Tu — om in — cli — na ad

p — ra me In — cli — na ad me au — rem Tu

p a li be — ra me In cli na ad me In — cli — na ad *p*

a li — be — ra me. — In cli na ad me in —

poco più vivo

3.

me in-cli-na ad me au-rem Tu-am ac-ce-le-ra ut e-ru
-am au-rem Tu-am inclina ad me ac-ce-le-ra ut e-ru
me in-cli-na ad me au-rem Tu-am ac-ce-le-ra ut
-cli-na ad me in-cli-na ad me au-rem Tu-am ac-ce-le-ra.

Es-to mi-hi in Deum protec-to-rem es-to mi-hi in Deum
-as me Es-to mi-hi in Deum pro-tec-to-rem es-
e-ru -as me Es-to mi-hi in Deum pro-tec-to-rem es-
ut e-ru-as me Es-to mi-hi in Deum pro-tec-to-rem

allargando e marcato al - - - - -

protecto-rem protec-to-rem et in domum re-fu-gi
-to mihi in De-um pro-tec-to-rem et in domum re-fu-
to mihi in De-um pro-tecto-rem et in domum re-fu-gi et in do-
es-to mi-hi in Deum protecto-rem et in domum re-fu-gi et in do-

x.

Meno mosso (♩ = ca 66)

65 *f*

et in do-mum re-fu-gi et sal-vum me ut sal-vum me fa-

f marcato

gi ut sal-vum me fa-ci-as ut sal-vum me

in domum re fu *f marcato* ut sal-vum me ut

-mum re-fu-gi ut sal-vum me fa-ci-as, ut sal-

cresc.

70. *ff* 75

ci-as ut sal-vum me fa-ci-as!

- fa-ci-as ut sal-vum me fa-ci-as ut sal-vum me fa-ci-

sal-vum me fa-ci-as ut sal-vum me ut sal-vum me ut sal-vum me fa-ci-

-vum me fa-ci-as ut sal-vum me faci-as ut sal-vum me faci-

Piu mosso (♩ = ca 72)

p > 80. >

Quo-ni-am for-ti-tu-do me-a for-ti-tu-

p Quo-ni-am for-ti-tu-do me

as. Quo-ni-

as.

85

do me a et re-fu-gi-um meum es

a for-ti-tu-do me-a es, re-fu-gi-um meum es-

am for-ti-tu-do me-a et re-fu-gi-um meum es Tu es

Quo-ni-am for-ti-tu-do me-a

95 *diminuendo*

Tu et re-fu-gi-um meum es Tu

Tu re-fu-gi-um me-um es

Tu et re-fu-gi-um meum es Tu Tu es

et re-fu-gi-um me-um es Tu es Tu

100 *p* 105

Et propter nomen Tu-um dedu-ces me et

Tu Et propter no-men Tu-um De-du-ces me et e-nu-tri-es

Et propter no-men Tu-um de-du-ces me

Et propter no-men Tu-um de-du-ces me et

[illegible]

115.

me Educes me de la-que-o quem ab-sconde-runt mi hi

me quem ab-sconde-runt quem ab-scon-de-runt mi

duces me de la-que-o quem absconde runt mi

-nu-tri-es me quem ab-sconde-runt mi

Handwritten musical score for the hymn "Quo-ni-am Tu es pro-tec-tor me". The score is written on four staves, with the first two staves for the vocal parts and the last two for the organ accompaniment. The music is in G major (one sharp) and 4/4 time. The tempo is marked "120" and the dynamics include "ff" (fortissimo) and "V" (vivace). The lyrics are written below the vocal staves, with some words split across lines. The score is divided into two systems, with measures 120 and 125 marked at the beginning of each system.

120

125

Quo-ni-am Tu es pro-tec-tor me

-hi Quo-ni-am Tu es pro-tec-tor

-hi Quo-ni-am Tu es protec

-hi Quo-ni-am Tu es protec-tor me

hi pro-tec-tor me

us Quo-ni-am Tu es pro-

130.

ff quo — ni — am Tu es pro — tec — tor me — us *mf* In ma —

— tor me — us pro — tec — tor meus pro — tec — tor me —

— te — ctor me — us Quo — ni — am Tu es pro — te — ctor me —

— te — ctor me — us pro — tec — tor me — us in

135.

— nus Tu — as Do — mi — ne com — men — do spi — ri — tum me —

— nus Tu — as Do — mi — ne com — men — do com — men — do spi — ri — tum me —

p In ma — nus Tu — as Do — mi — ne com — men — do spi — ri — tum me — um *pp* re

ma — nus Tu — as Do — mi — ne com — men — do spi — ri — tum me — um.

pp — um, *pp* re — de — misti me Do — mi — ne De — us *pp* *140*

— um re — de — misti me Do — mi — ne De — us ve — ri — ta — tis re — de —

— de — mi — sti me Do — mi — ne De — us ve — ri — ta — tis ve — ri — ta — tis re —

re — de — mi — sti me Do — mi — ne De — us ve — ri — ta — tis, re — de —

8.

poco a poco allargando... sempre crescendo

150

p

re—de—mi—sti me Do—mi—ne Deus re—de—mi—sti me Do—mi—ne De—us ve—ri—ta—

mi—sti me re—de—mi—sti me Do—mi—ne Deus re—ri—ta—

—de—mi—sti me Do—mi—ne De—us re—de—mi—sti me Do—mi—ne De—

—mi—sti me Do—mi—ne De—us re—de—mi—sti me Do—mi—ne De—us De—

155

f

—tis De—us ve—ri—ta—tis re—de—mi—sti

—tis De—us ve—ri—ta—tis re—de—mi—sti me Do—

us Deus ve ri ta tis re de mi

—us ve—ri—ta—tis re—de—mi—sti me Deus ve—ri—ta—tis re—

crescendo *Largo* *rallentando...*

165 168

me Do—mi—ne De—us ve—ri—ta—tis!

—mi—ne De—us ve—ri—ta—tis!

—sti me Do—mi—ne De—us ve—ri—ta—tis

—de—mi—sti me Do—mi—ne De—us ve—ri—ta—tis



2262

III *mm**In te Domine speravi*

Motet.

Andante

Wacław Szamatulski

Sopran.

p. In te Do-mi-ne spe-ra

vi spe-ra in Te Do-mi-ne spe-

ra - - - vi. In Te Do - mi-

- ne spe-ra - - vi. Non - con-fundar in ae-ter -

- - - num in jus-ti-ci-a Tu-a li - be-ra

me in jus-ti-ci-a Tu-a li - be-ra

me, li-be-ra me In - cli - ra ad

me au - - - rem tu - - - am In - cli - ra ad

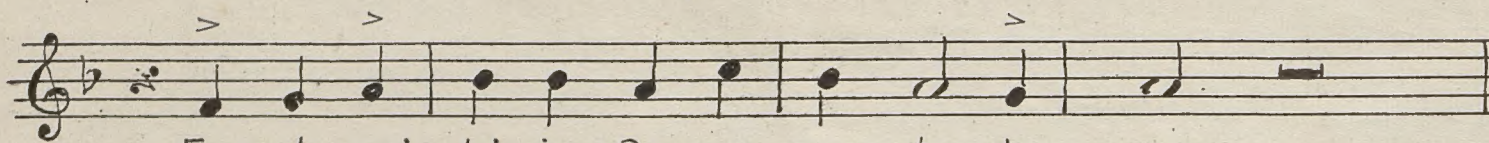
ad me, au - rem tu - - - am In - cli - ra

me in-clin-a ad me au-rem tu - - -

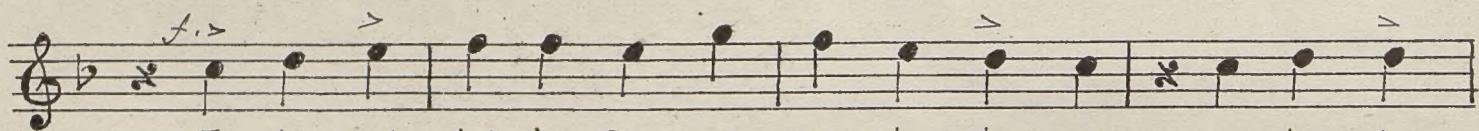
ad - me - au - rem tu - - -

am, ac-ce-le-ra ut e - ru - as me.

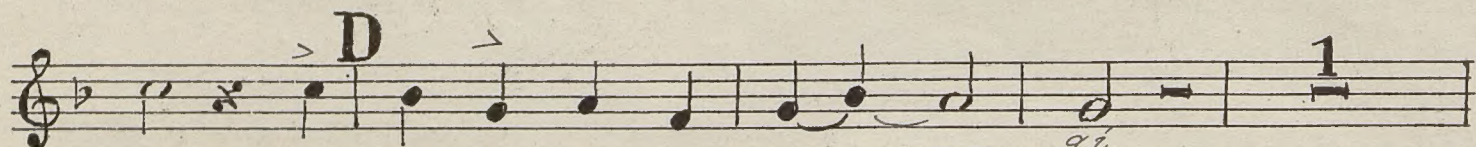
Sopran.



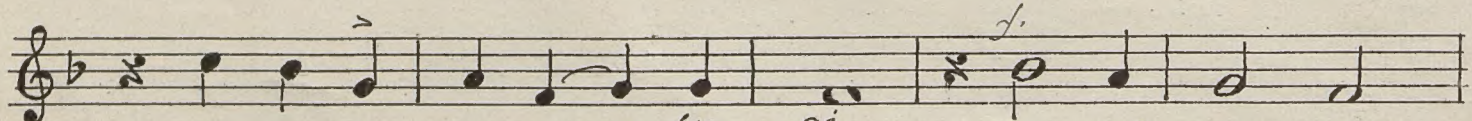
E - sto mi - hi in De - um pro - tec - to - rem,



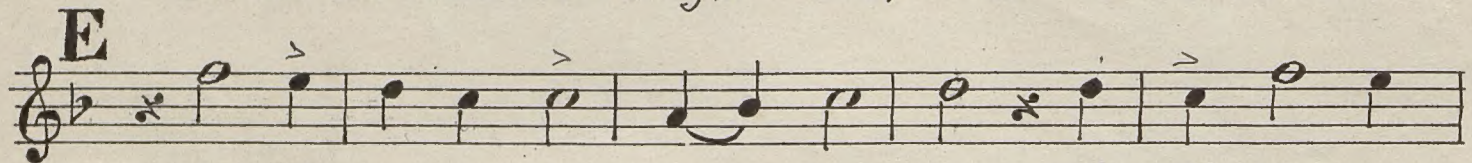
E - sto mi - hi in De - um pro - tec - to - rem pro - tec - to -



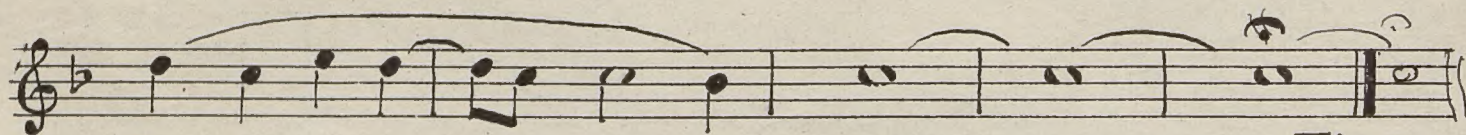
rem, Et in do - mum re - fu - gi - um.



Et in do - mum re - fu - gi - um, ut sal - vum me



ut sal - vum me fa - — ci - as ut sal - vum me



fa — — — — — ci — as . .

Fine.

2262

II. Mms.

In te Domine speravi

Motet.

Andante.

Wacław Szamotulski

Alt.

p In — Te, Do-mi - ne spe-ra —
 vi, spe - ra
 vi. In Te — Do-mi-ne spe -
 ra — vi non con - fundar non con-fun-dar
 in ae-ter num in jus-ti
 ci - a Tu — a, li - be - ra li - be - ra
 me - in — ju - sti - ci — a Tu — a
 li - be - ra — me.

Alt.

B.

1. D.
In-cli-na in-cli-na ad me - au -
am, aũ - - - rem Tu - - - am in-cli-na ad
rem, Tu am, In-cli-na aurem tu -

C

me
an- ac - ce - le - ra ut e - ru - as ————— me. Es

to mi-hi in Deum pro-tee-to - - - - -

rem es - to mi - hi in De ————— um pro - tec - to

D

te - cto - rem
rem. et in do - num re - fa - gi - um

D

et in do-mum re - fu-gi-um, ut - sal-vum
ut sal-vum me fa- -- ci-as

me fa ————— fa - ci - as ut saluum me - fa -

A musical staff in G major (one sharp) showing the final phrase of the piece. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. It concludes with a double bar line followed by the word "Fine".

Fine

In te, Domine speravi

Motet.

Andante

Wacław Szamotulski

Tenor

2

p In - Te Do-mi-ne spera-vi spe-

1

ra Do-mine spe-ra - vi In, Te

Do-mi-ne spe-ra - vi in te Domi-ne spe-

ra non confundar in æ-ter-

A

2

num, in jus-ti-ci-a Tu-a li-be-ra a

li-be-ra me in jus-ti-ci-a tu-a li-be-ra

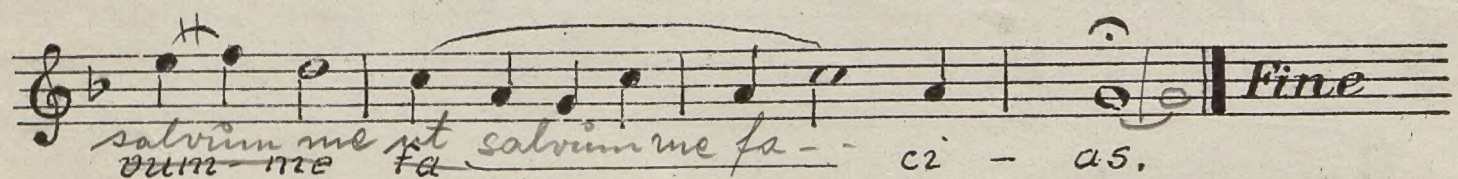
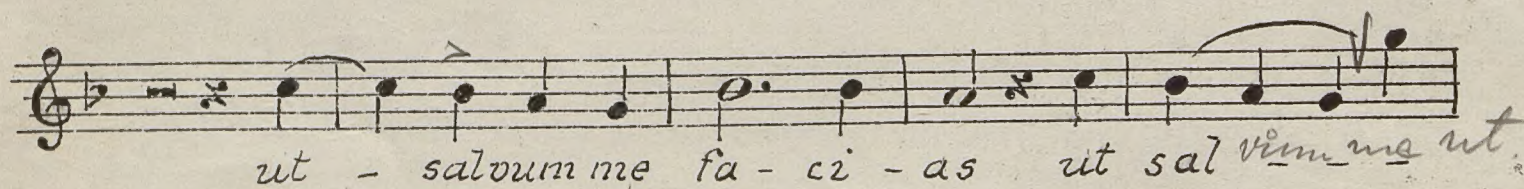
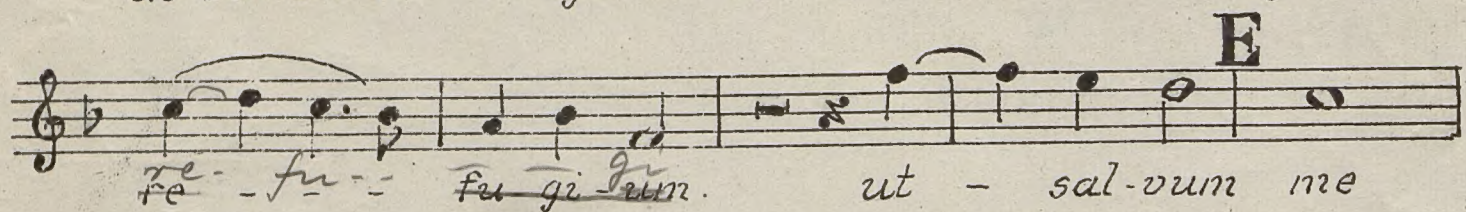
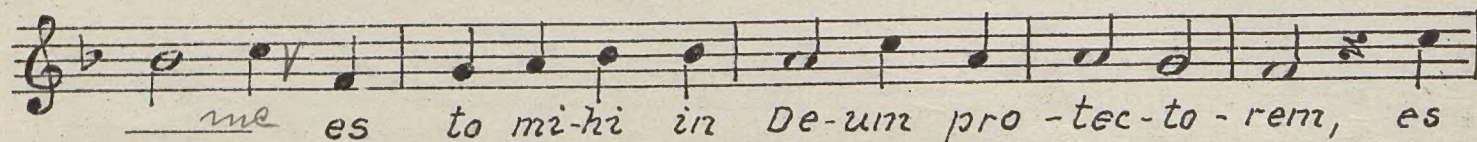
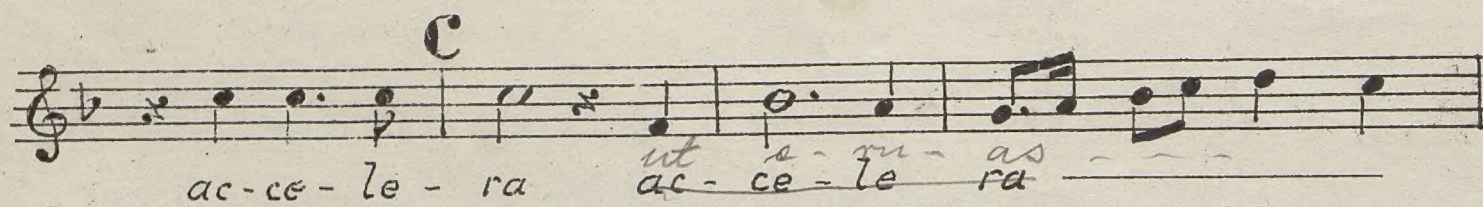
ra in ius-ti-ci-a Tu-a a li-be-ra

B

me in-cli-na ad me in-cli-na ad -

me in - cli-na ad me an - rem Tu - am

Tenor.



Fine

In te Domine speravi

Motet.

W. Szamotulski

Andante

Bas

3
mf In Te Do-mi-ne spe-ra - -

1
vi in te Do-mi-ne, spe-ra-vi in Te Do-mi-ne spe-

Do-mi-ne spe-ra-vi. Non con fun-dar. f.
ra - - - vi spe-ra - - - te non

A p. 3
- con-fundar in ae-ter-num. in jus-ti-ci

a Tu-a li-be-ra-me, li-be-ra-me 1

mf in jus-ti-ci-a Tu-a li-be-ra-me. -

B p. In-cli-na ad me p. in-cli-na ad
rem au-rem

me p. in cli-na ad me mf. ac-ce-le-
rem au-rem Tu-am

C
ra ut e - ru - as me mf. es-to mi -

Bas.

hi in De-um pro-tec-to-rem *f* es-to mi-hi in
Deum pro-tec-to-rem et in Do-mum re-fu-^{fu-}gi-
^{gi-}um et in do-mum re-fu-^{fu-}gi-^{gi-}um. *f* ut sal-
vum me ^{fa-}ci-as ut sal-vum me
^{cresc.} fa-ci-as ut sal-vum me fa-ci-
^{ff} as ut sal-vum me fa-ci as **Fine**

Lit. K. Rogalski Kraków.